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ABSTRACT

Arranged into eight parts, the booklet assists instrumental music teachers in facilitating musicianship in the beginning instrumental class. Part 1 presents a description and rationale for teaching comprehensive musicianship in instrumental programs. Part 2 presents a list of student objectives and teaching strategies for beginning level classes. Beginning and advanced level examples are provided in parts 3 and 4, and representative samples of rondo form are presented in part 5. Part 6 focuses on using a discovery approach to the first few class lessons and part 6 stresses the importance of teaching for concept development. The final section presents helpful strategies for developing creativity in elementary school students. (LH)

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MUSICIANSHIP IN THE BEGINNING INSTRUMENTAL CLASS

MERRY TEXTER
MUSIC EDUCATORS NATIONAL CONFERENCE

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Comprehensive musicianship

The recent trend in music education toward comprehensive musicianship has broadened the scope of music education to include such things as creative activities, world musics, listening skills, conducting, and playing instruments.

Comprehensive musicianship encompasses all the activities that a musician engages in—performing, creating, evaluating, listening, conducting, analyzing, and communicating. It is a method of instruction in which a student functions as a musician in the broadest sense.

The concept of comprehensive musicianship grew out of the Contemporary Music Project (CMP), funded by the Ford Foundation and Music Educators National Conference. The following strategies are considered integral parts of comprehensive musicianship:[1]

> *Integration*—Students are provided opportunities to perceive relationships among various aspects of music, such as the relationship of scales to chords to melodies. Knowledge and skills are directly related to music concepts.
> *Breadth and depth*—Comprehensive musicianship emphasizes the importance of all kinds of music—pre-Renaissance, rock, world musics, contemporary music, and so on. The teacher provides for depth of study while maintaining breadth of exposure.
> *Involvement*—Students are actively involved through applying knowledge, skills, and ideas to useful projects.
> *Independence*—Students often take their own initiative in designing and carrying through projects and in evaluating their own and others' work.

Materials and techniques have been developed to assist teachers in planning a comprehensive curriculum, but teachers of instrumental performance groups and classes have fewer such resources. Even in the absence of such resources, instrumental teachers must recognize the totality of music in their classes and rehearsals. The days of an instrumental group existing solely as a performance vehicle may be numbered. Today's students are becoming disenchanted with instrumental programs that emphasize slavish adherence to performance skills to the exclusion of all other areas of music. Taxpayers are questioning the time and money devoted to a subject that emphasizes skill development.

Comprehensive musicianship should be taught in instrumental programs because

- it provides for the development of skills, knowledge, and attitudes that students can use throughout life;

[1] "Contemporary Music Project: Comprehensive Musicianship." *Music Educators Journal*, May 1973, pp. 33-48.

- many instrumental students receive no formal education in music after the sixth or seventh grade, other than band or orchestra participation;
- many contemporary psychological theories (e.g. those of Piaget, Gagné, Bruner) emphasize the creative, problem-solving nature of the student;
- students can become more intelligent performers and listeners;
- music is a living, exciting art form that is continually changing.

Teaching strategies

A curriculum that incorporates comprehensive musicianship can be constructed in countless ways. In a performance class, the main emphasis will certainly be on performance, but the music and activities selected can serve to fulfill the objectives of a comprehensive curriculum. In a nonperformance class, skill development can proceed simultaneously with concept development.

In a comprehensive musicianship program, the instrumental student will

- achieve at least that level of technical proficiency that is expected in a traditional program;
- demonstrate comprehension of the functions and relationships of the many elements that contribute to individual music concepts, such as tonality, rhythm, intonation, and harmony;
- understand and perform common and uncommon meters, mixed meters, polyrhythms, traditional and nontraditional rhythm patterns, traditional and nontraditional notation, and so on;
- identify (through performing, hearing, or score study) various music forms, such as ternary, binary, variation, rondo, sonata-allegro, fugue, ostinato;
- improvise with some proficiency;
- demonstrate more than cursory acquaintance with world musics, avant-garde music, orchestral music, band music, and choral music;
- demonstrate the ability to play and conduct ensembles with some technical and musical skill;
- create both extemporaneous and notated music that demonstrates an understanding of the basic components of music;
- demonstrate, through performance, an understanding of characteristics of style, including embellishments, timbre, articulation, dynamics, tempo, and phrasing.

Probably the greatest challenge in incorporating comprehensive musicianship into the instrumental class or rehearsal is designing objectives, strategies, and evaluative measures. Planning an elaborate curriculum in comprehensive musicianship at all grade levels will take months or even years. It would be most fruitful to adopt portions of a comprehensive musicianship program, assess how various objectives

and strategies work, and thus gradually introduce the program at all levels.

It can be effective to initially introduce comprehensive musicianship in beginning instrument classes, since teaching strategies for this level are easier to design than at advanced levels. Also, students who experience a comprehensive musicianship program at an elementary level are more likely to be receptive to and knowledgeable about the principles when they reach secondary school than students who are introduced to a full-fledged program in high school.

The following example of planning illustrates how a music concept—rondo form—can be presented at beginning and advanced levels. Rondo form was selected because it is a relatively simple concept, and many elementary general music teachers introduce it to children at quite an early age. However, the concept is too often not reinforced once students become members of a secondary instrumental group.

Beginning level examples

In these examples, [O] = objective, [S] = strategies for teaching, and [E] = suggested methods for evaluation of student learning.

Terminal Objective: The student will identify rondo form through performing, hearing, or score study.

[O] The student will aurally identify two contrasting sections.

[S] Students sing familiar songs with contrasting sections, e.g., "Sarasponda," "Tzena, Tzena" (in *Making Music Your Own*, Silver Burdett, Book 5), "Jingle Bells," or a popular song. Students play simple songs with contrasting sections, e.g., "Jingle Bells," "Twinkle, Twinkle Little Star," "Greensleeves." Discuss how the two sections differ. Is one section faster? Higher? Louder? Does one move by steps and one by skips? Do they use different rhythm patterns? Are they based on different scales?

[E] Play a recording of a song with contrasting sections, e.g., "The Entertainer," by Joplin; *Piano Sonata in G Major*, Op. 14, No. 2, Andante movement, by Beethoven. Students identify each section and point out ways the sections differ.

[O] The student will create a song consisting of two contrasting sections in ABA form.

[S] Students make up a pitch and rhythm pattern, with three or four pitches, and use the pattern to create a short song (about eight measures). Students make up a different rhythm pattern using the same or different pitches and create about eight more measures. Student plays his or her song in ABA form. The song may be notated in traditional or created notation or may be memorized.

[E] The student independently creates a different song in simple ABA form. Does B sound different than A? How?

[O] The student creates a song that contains two contrasting sections in the form ABABA.

[S] Help the student create two contrasting sections, as in the previous strategy. At this point, the use of imitation, such as sequence, might be encouraged. Student plays his song in ABABA form.

[E] The student independently creates a different song in ABABA form. Does B sound different than A? How? (And, if part of the objective, is there some use of imitation?)

[O] The student will identify two contrasting sections of a song by studying the score (or the melody line only).

[S] Strategies for this objective should be a continuous part of instrumental teaching, for recognition of such compositional devices as repeated patterns, sequences, and contrast help the student understand and play new music more easily. When a new song is begun, some discussion of similarities and differences should take place. Even a song as easy as "Twinkle, Twinkle" provides opportunity to observe that there are two sections alike and one that is different. It is more meaningful to the students if they discover for themselves the similarities and contrasts than if the teacher shows them.

Advanced level examples

[O] The student will identify, through listening and score study, a composition in rondo form and will label the introduction, rondo theme transitions (if any), first digression, restatement, second digression, final statement, coda.

[S] This objective presupposes a somewhat sophisticated knowledge of form. Students should be able to recognize and understand the function of the phrase, period, phrase group, theme, cadence, modulation, related keys, transition, and coda. They should have some experience in score reading.

Strategies for this objective can be based on a composition that is being learned for instrumental performance or a composition that is listened to but not performed. If the composition is heard but not performed, some initial score study could be done before the first hearing. Students can look for repeated themes, contrasting sections, or modulations. Scores should be available for the student to follow while listening to the work. (Secure copyright permission to photocopy if necessary.) After the work has been heard two or three times, students can begin to diagram the major sections, locate transitions, and so on.

If the composition is one that the students are learning to perform, an initial hearing of a recording would be advantageous. Once the work has been sight read, the teacher can help students "map" the major sections of the work. Some time can be spent during rehearsal listening to various sections play the rondo theme and digressions. Modulations and the reasons for them can be discussed. A diagram of the major sections can be drawn on the chalkboard. Scores should be available for each student in order to work independently or in small groups to analyze the form.

[E] The student will formally analyze a different composition in rondo form.

Students will voluntarily recognize rondo form in a new work.

Sample materials

The following works are representative of rondo form. Some are in ABABA or ABACA form, and some are modified rondo form.

For Band: *Third Suite*, Robert Jager, Volkwein Bros., 1967 (final movement ABACABA); *Three Pieces for Band*, Phillip Rhodes, Franco Colombo, 1969 (rondo-like final movement); *Prelude and Rondo*, David Holsinger, C. L. Barnhouse, 1976 (modified rondo form).

For Orchestra: *Concerto in D for Strings*, Stravinsky (third movement); *Symphony No. 8 in F*, Op. 93, Beethoven (final movement ABACABA).

For Ensemble: *String Quartet in E-flat*, Op. 33, No. 2, Haydn (final movement); *String Quartet No. 4 in C Minor*, Op. 18, No. 4, Beethoven (fourth movement, ABACABA); *Octet in B-flat*, K. 361, for winds, Mozart (second, fourth, and seventh movements).

For Piano: *Piano Sonata in C Minor*, Op. 13 ("Pathetique"), Beethoven (second movement); *Piano Sonata No. 37 in D Major*, Haydn (third movement).

Using a discovery approach

There is something wonderful about the enthusiasm that children bring to the first instrumental class lesson. The world of the band or the orchestra is about to open to them, and there is nothing quite like that first lesson for teachable moments.

Unfortunately, what frequently happens in the first lesson does not capitalize on those teachable moments, and the standard beginning method books almost seem designed to squelch that initial excitement. Students are led through pages of whole/half/quarter-

note exercises, complete with matching rests and limited ranges. By the time a student is ready to learn something approximating a song, much of the first-lesson enthusiasm may have diminished.

A creative teacher can build on initial enthusiasm and simultaneously stress such important fundamentals as tone quality, instrument position, rhythm, and embouchure. A "discovery approach" to the first few class lessons is one way to do this.

The first lesson. Certain activities must be carried on in the very first lesson. The student must be taught how to assemble and disassemble the instrument and how to form the embouchure. Many teachers have students first form the embouchure with the mouthpiece (head joint, double reed) and produce an acceptable sound before assembling the instrument. Although students might be allowed to experiment, it is probably most expedient to give structured assistance in embouchure at this stage.

When a student can produce a sound and assemble the instrument, a discovery approach can produce interesting results. Students can be told to "try several different sounds." The result will probably be chaotic, with a certain amount of blasting.

Free experimentation will soon result in a request for help in holding the instrument: "Where do I put my fingers? . . . How do I hold this thing?" The teacher can then demonstrate correct instrument position and give individual help. Or, correct position can be taught before the initial experimentation with various pitches.

When all students are producing an acceptable sound and using something approaching correct posture and position, students can be encouraged to discover things about their instruments, for example:

"Can you play a loud sound?"
"Can you play a soft sound?"
"Can you play a lower pitch?"
"Can you play a higher pitch?"
"Can you play a short pitch?"
"Can you play a long pitch?"
"Can you make a pitch sound very bad?"
"Can you make a pitch sound very good?"

All of these questions can lead to self-discovery on the part of the student. *Why* does pitch go lower on a brass instrument? (I didn't blow so hard . . . I made my lips flabby . . . I pushed a valve.) *What* makes a pitch sound louder? (I blew harder . . . I squeaked.) *Why* don't you put your finger on the first key on the flute? (Because the next key makes it go down.) *Why* do you keep the drum stick beads close together? (Gee, they make two different sounds if you don't!)

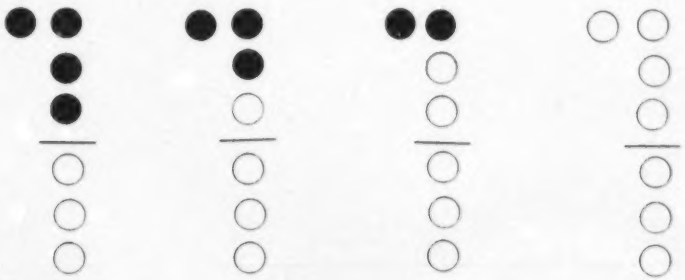
One extra benefit of such an approach is that one or two students may have had some help from a friend. While some students are struggling to play one pitch, others will be playing "Mary Had a

Little Lamb." Then, in the informal atmosphere that a discovery approach engenders, they will help classmates learn the song.

Depending on lesson time available, other areas can be explored in the first lesson. The teacher can play a one-pitch rhythm pattern and the students can imitate it. Individual children can make up a pattern for the class to imitate. These and other activities can be interspersed with clapping and singing activities to rest brand-new embouchures. There could be discussion on how the length of the instrument affects pitch and how the brass embouchure affects pitch. During these first experiences, the emphasis can be placed on what constitutes good tone quality, how to achieve good tone quality, and how to play several pitches.

When students can play two or three different pitches with some confidence, the teacher can lead them to matching pitches, which they can do either by hearing and matching, by watching the teacher's fingers, or by being shown the fingerings. The four pitches needed for "Mary Had a Little Lamb" (in an easy range for each instrument) can be taught in this way. Singing the pitch before playing it should be an important part of this activity, particularly for brasses.

Students can experiment with learning the song once they know the fingerings or positions. Some will learn it almost immediately in class, and some will have to struggle for many days. Simplified fingerings can be passed out to them to help them remember when they practice at home. For example, clarinet fingerings can be written in this way:



Alternatively, a true rote approach could be tried in conjunction with a discovery approach. Teacher and students could sing "Mary Had a Little Lamb," "Hot Cross Buns," or a similar simple song and students could determine the pitch direction of each phrase. Kodály hand signs could be used if the students know them. Through experimentation, students could figure out the fingerings for themselves. This approach is easier to accomplish on woodwinds than on brasses because of the woodwinds' sequential fingering system.

The following pitches for "Mary Had a Little Lamb" are relatively easy for beginning wind players to produce. An added advantage is that no flats or sharps are introduced at this stage. Note, too, that notation has not yet been introduced. The disadvantage, of course, is that all instruments cannot play together in a mixed class. This disadvantage appears to be outweighed by the advantages of a written C major beginning for all instruments.

Flute, Oboe

Clarinet, Cornet, Horn

Saxophone

Trombone, Baritone

Tuba, Trombone

Information sheets covering things to practice before the next lesson should be provided for each student. Such a sheet might include fingerings for "Mary Had a Little Lamb," with the starting pitch indicated; hints for playing long tones and checking embouchure in a mirror; questions designed to encourage the student to experiment with different pitches or simple songs.

Later lessons. A discovery approach can also be used to advantage in subsequent class lessons. Experiences with discovering new fingerings, making up tunes, and playing simple songs by ear can be continued. Once rhythm is introduced in notation, students can be encouraged to figure out new rhythms.

Using a discovery approach takes a good deal of thought and planning. Although some discoveries can be the product of an inspired moment—and there are many such moments in an instrumental music class—the teacher generally must set up situations in which "structured discovery" can take place, for example:

(1) Teach the notation for one pitch, and then lead the children in figuring out how to notate lower and higher pitches.

(2) After children learn a peppy song and a lullaby, have them compare the two in terms of dynamics. Does one song sound better when played softly? Should there be a way to indicate soft playing and loud playing?

(3) Try playing a simple song on a new starting pitch. Does it sound correct? If not, why? How do you make it sound correct?

(4) After several weeks' experience with "reading music" (but concentrating only on pitch notation), introduce rhythm notation through a song in simple meter, such as "Twinkle, Twinkle Little Star." Can you hear a rhythm pattern in this song? Can you see it? Why are some note heads filled in?

(5) Help children make up songs. These can be done with complete freedom or with some simple guidelines. Notation can be traditional or created, or the song can be memorized and not notated. Some examples of guidelines are:
   a. Create a song that uses four different pitches, in any order, any number of times.
   b. Create a song that has a slow section and a faster section.
   c. Make up a pitch pattern (for example, G, F, E, C). Use this pattern in a song. You can change the rhythm, use the pitches in reverse order, or play each pitch one step higher.

Ideally, a student should begin general "percussion" rather than just "snare drum." The beginner would therefore learn such instruments as snare and bass drums, cymbals, mallets (using a small bell set if nothing else is available), wood blocks, and others. A discovery approach could be used to advantage in this type of beginning class. Many of the experiences discussed above can be done with mallet instruments, and other instruments are, of course, particularly suited to creative rhythm activities.

The teacher who meets beginning percussion students in a class with beginning winds has particular problems to overcome. However, many principles of discovery learning can be extended to percussion instruments in a heterogeneous situation.

Teaching for concept development

In virtually all beginning class method books, altered pitches are taught merely as different fingerings. In some cases, the altered pitch is taught before the natural pitch, such as the introduction of B-flat and E-flat to concert-pitch band instruments long before B and E are introduced. The reason for altering certain pitches is rarely presented. When a scale is finally introduced, the purpose of a scale is not presented.

The problems caused by this approach to altered pitches can often be observed several years after a student first learns an instrument. The clarinetist who frequently sight reads B as B-flat, the trombonist who errs frequently on E and B, and the violinist who tends to play all Fs and Cs sharp show signs of having originally learned flats and sharps in a mechanistic manner. They are probably the students who have trouble whenever a modulation occurs, and they have no idea of what is meant by "tonal center."

Many of these irritating problems could be avoided by teaching tonality as a concept rather than a series of symbols that indicate which lever to push. Young beginning students can understand certain aspects of "keyness," and this understanding can be reinforced and built upon throughout their school years.

The concept of tonality. The term "concept" is perhaps more easily understood than described. A concept is an organizing force by which a person classifies or responds to situations or objects based on past associations. A concept is an idea or a construct—a mental synthesis of elements that, when combined, provide a generalized understanding.

A concept can be all-encompassing, such as "tonality" or "texture," or it can be a limited construct that contributes to a broad concept. Thus, an understanding of the major scale (the basic sound of it, the whole- and half-step relationships, the need for altered pitches) is a concept that contributes to an understanding of tonality.

When musicians comprehend tonality, they have some understanding of the many elements that contribute to the concept. They know how major and minor scales sound and how they are constructed, have at least some familiarity with modes and with pentatonic and whole tone scales, understand the function of key signature, and can aurally identify tonic and understand its function. They can often hear modulations and can identify them through score study. They are knowledgeable about basic harmony and can identify music that purposefully avoids a tonal center. They know what transposition is and how it is accomplished.

Musicians who comprehend the concept of tonality are far more effective than musicians who were taught to be lever-pushers. Their approach to an unfamiliar composition utilizes knowledge, helps

to organize information about the music, and therefore they learn new music more quickly and accurately. Concomitantly, these musicians become more intelligent listeners.

Mature comprehension of tonality is best developed through a structured program that provides for logical growth. Elements that contribute to the concept must be introduced in some reasonable order and continually reinforced. A curriculum that provides for the understanding of tonality should start at the beginning level and include goals and strategies that can be built upon throughout the student's school years. Concepts are not necessarily developed through some magical process of osmosis. Few students will independently perceive the relationships of factors contributing to tonality unless they are helped to perceive the relationships.

In planning such a curriculum, much study must be given to the level at which various elements can be introduced. For example, an elementary-aged beginner probably does not need to know half- and whole-step scale construction, but a ninth grader should be able to construct a major scale on any pitch, either by ear or with notation. A senior high student should be able to construct major and minor scales. However, an elementary student can certainly understand the purpose of a scale and should be able to work creatively with two or three major, and perhaps minor or pentatonic, scales. Young students can also identify the function of tonic as a cadence pitch and begin to develop an awareness of keys.

Once some type of hierarchy is established, teaching strategies that introduce and continually reinforce various aspects of tonality can be designed. The following examples indicate the types of strategies that can be carried on at the elementary level.

[O] The student will perform simple tunes notated in C major.

[S] Students learn such tunes as "Hot Cross Buns," "When the Saints Go Marching In," "Michael Row the Boat A-Shore," "Go Tell Aunt Rhodie," and "Jingle Bells" in written C major.

[O] The student will perform harmonic accompaniment to simple tunes.

[S] Use a piano or other accompanying instrument to provide I-IV-V_7 chords. Have the class play these triads (in the form of I, IV^6_4, V^4_3) in a rhythmic accompaniment pattern. The voice leading is poor, but students can hear the harmony.

[O] The student will perform, from notation and from memory, a C major scale.

[S] When a major scale is introduced, its function should be stressed. *Scales are used to build songs.* The better you play a scale, the quicker you can learn music built on that scale.

[O] Students aurally recognize the function of tonic as a cadence pitch.

[S] Play simple tunes and end them on the wrong pitch. Point out student compositions that center on tonic. Discuss how "most music sounds ended" only when it comes to rest on tonic. Sing familiar songs and end on the wrong pitch and then on tonic.

[O] Students aurally recognize the need for altered pitches.

[S] Play a simple tune a whole step higher or lower (e.g., "Hot Cross Buns" starting on F instead of E). Does it sound correct? What pitch must be changed? Higher or lower? What is the tonic? What major scale would this song then be built on? Can you play it by ear? What pitches are changed? (At this point, elements such as "half step," "flat," "sharp," and "key signature" can be introduced.)

The above examples are representative rather than inclusive. Other activities related to tonality would be used in conjunction with these, such as composing tunes in C major and practicing simple etudes in C major.

Any music concept—whether an all-encompassing concept such as "harmony" or a contributing concept such as "consonance and dissonance"—should be amenable to this kind of teaching. Teaching for conceptual development takes much study and planning, but the results can be well worth the effort.

The concept of rhythm. The rhythm background that a beginning instrumentalist brings to the first lesson can be very sterile. The child is thoroughly indoctrinated with a "boom-chick" beat through excessive exposure to rock music and pop tunes. Even the kind of music sung in general music classes is frequently in common meter.

Most classes method books introduce rhythms as separate elements ("this is a whole note—count *one*-two-three-four") that remain unrelated to overall rhythm concepts for a long time. Small wonder, then, that the beginning student who can tootle away quite easily in $\frac{4}{4}$ meter has a struggle when $\frac{3}{4}$ meter or mixed meter is introduced.

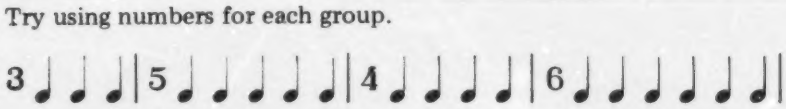
Rhythm concepts *can* be taught as concepts. Inexperienced students *can* understand and perform mixed meter, dotted rhythms, and $\frac{1}{1}$ meter. Young students—particularly when playing independently—often have an erratic beat. This is due in part to the problems of coordinating fingers, tongue, and breath, or fingers and bow, but it is also due to a poorly-developed sense of beat and to their failure to really listen to themselves making music. The solutions to the latter problems are not easy. One answer is to ensure that all children have daily music experiences in school with classroom teachers and music specialists. Since this is a utopian dream in too many school systems, the instrumental teacher must opt for providing as many rhythm opportunities as possible.

Instead of starting students with whole notes or quarter notes in $\frac{4}{4}$ meter, try starting them with music. There are many simple and familiar songs within a range of a perfect fifth that beginners can work on by the second or third lesson. Most method books include a few of these songs (for instance, "Mary Had a Little Lamb," "Hot Cross Buns," "When the Saints Go Marching In") when the requisite elements have been taught apart from a music concept. But children do not have to be able to recite the litany of whole-half-quarter to play music. They can begin by reading pitch *only* and letting their ears and memories provide the rhythm. Emphasis can then be placed upon playing with a steady beat and making the song sound musical. Rhythm reading can be introduced after the student has achieved some consistency in rhythmic performance, particularly in keeping a steady beat. (*Caveat emptor:* Most of the simple and familiar songs are in $\frac{2}{4}$ and $\frac{4}{4}$!)

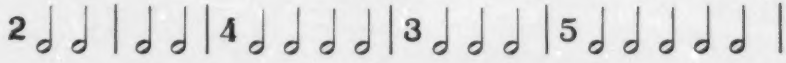
Singing should be an important part of the instrumental lesson, not only for the sake of rhythm but also for pitch accuracy. Pre-instrumental experiences, such as recorder classes, can also aid in the development of a feeling for the beat.

There are many ways to introduce rhythm reading. If students have a repertory of six to ten tunes and can play with a fairly steady beat, it would be practical to begin with notes that receive one beat, starting with the quarter note. Quarter notes can be divided into groups, with each group played on a different pitch.

Try using numbers for each group.



Try experimenting. Often a different kind of note receives one beat. In this example, a half note receives one beat.



A rest should be introduced as measured silence. Now the student learns that the numbers refer to beats in each group or measure.

Students should create and play their own rhythm lines. Sometimes they create fairly difficult rhythms, and they play them with aplomb! Notes of longer duration can be introduced by having students return to a familiar song and determine how many beats they play a whole note or a half note. Then the names and durations can be taught, and various rhythm lines can be used. Ask the student to play these rhythm lines on one pitch, or change pitches to create a tune:

After about three months of once-a-week lessons, students should be able to begin reading even divisions of the beat. This is predicated on their having had numerous experiences playing familiar tunes that use divided beats such as "Are You Sleeping," "Yankee Doodle," or "The Marine's Hymn." Children who have had considerable experience with the rudiments of Kodály training will find it helpful in playing divided beats. Students need numerous experiences in reading divided beats in familiar music before they can achieve some independence in unfamiliar music.

Dotted notes present several teaching and learning problems that are too frequently glossed over by method book writers. Although dots do add length, they also should be conceptualized by the student as frequently causing an uneven rhythm and sometimes receiving the beat (as with the dotted quarter note in $\frac{6}{8}$ meter). Again, numerous experiences in reading dotted rhythms should be provided the student. When the dotted note represents the beat, experiences in reading and playing triplets should also be provided.

In order for the foregoing experiences to develop, both the students and the teacher need to be creative. The teacher must be creative because so few materials for young players exist that use such devices as mixed meter, unusual meters, and even $\frac{6}{8}$ meters. The ditto master is an important educational tool for the teacher who wants to expand students' background in rhythm. The student must be creative not only as a means of self-expression but also because creative

activities help students learn concepts. The nine-year-old girl who wrote the following (and struggled to learn to play it) demonstrated some understanding of an unusual meter and of rhythm in general.

Developing creativity

Music is frequently referred to as one of the "creative arts," and music educators like to emphasize their role in helping to develop creativity. But how many instrumental music educators really help students develop creative skills? It is perhaps only in the jazz ensemble or stage band that students are given opportunities to treat their instruments as something with which to create music. For many instrumentalists creativity means following the composer's indications and the director's requests.

Music *is* a creative art, and music educators can draw upon a wealth of activities that will help develop students' creativity. These activities certainly include composition and improvisation. Students should always learn to play their compositions, but creativity need not be limited to music for performance. A classroom and rehearsal atmosphere that encourages creativity can lead students to work with acoustical phenomena, discover new insights into the form of a piece of music, experiment with unusual combinations of instruments, and so on.

The following strategies (written in language directed to the student) are examples of the types of experiences that could help elementary students develop creative music behavior. Evaluative criteria are not included. If creative assignments are to be evaluated, criteria should be limited to those things that were assigned. For example, if students are asked to compose a tune in mixed meter, they should be evaluated on their use of mixed meter rather than on how good the tune is. A sure way to discourage creativity is to make disparaging remarks about the musical worth of the creation.

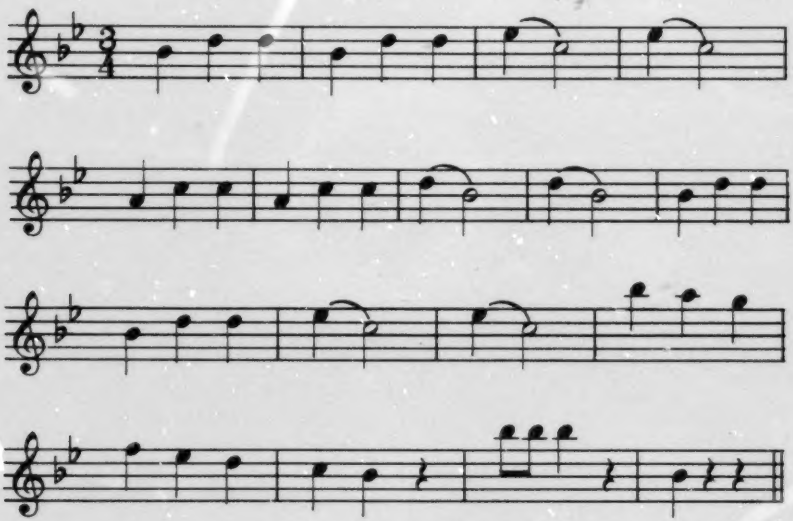
S Make up a song by ear. Use only four different pitches.

S Make up a song by ear and figure out a way to notate it that does *not* use a staff, notes, fingerings, or pitch names.

This little tune was written by a sixth-grade clarinetist. He named it "Fruit Float."

S Create a simple pitch and rhythm pattern. Use your pattern in a short piece. Remember that you can do such things as play the pattern higher or lower, repeat it, change the rhythm, or turn it upside down.

This tune was written by a fifth-grade beginning flutist.

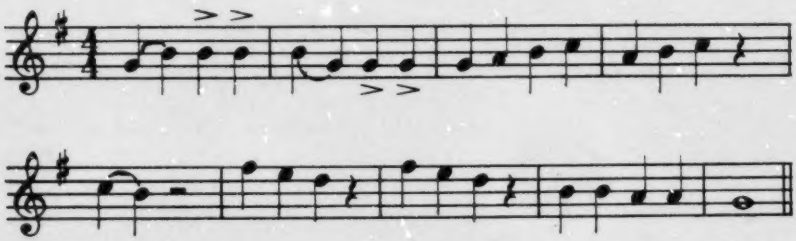


[S] Create a song that uses a simple pitch and rhythm pattern and that is built on a familiar major scale.

This composition was written by a sixth-grade flutist, who called it "The Ups and Downs of Life."

[S] Create a song that uses different articulations.

A fifth-grade beginning saxophonist named his tune "Fast Fingers."



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[S] Give a demonstration to your homeroom (or another class) on "how my instrument works."

[S] Create a song for a different instrument. Find out from a classmate who plays the instrument what would be a good scale to use, what pitches the classmate can play, and what would work for that instrument.

[S] Take a familiar tune and turn it into a waltz, a Latin-American tune, or a rock tune by adding percussion instruments and changing the rhythm.

[S] Make up a "rhythm piece" in mixed meter.

This example was written by a sixth-grade percussion student.

The kinds of creative music activities that can be carried on with young instrumentalists are infinite. Children can work with music techniques that to some would appear to be too sophisticated, such as pentatonic scales, whole-tone scales, twelve-tone compositions, and aleatoric music. A band or an orchestra can improvise during a rehearsal, for example, by playing chord progressions in different styles. Students can be helped to find patterns and simple forms in small and large ensemble music. Imitative activities can be carried on (one student plays one or more pitches, another matches the pitches). Percussionists can be helped to rewrite their duller parts.

Creative music behavior can flourish when it is planned and encouraged. Students who engage in creative activities should have a better understanding of music concepts. Further, being creative is fun!